DOCUMENT RESUME

ED 420 894 CS 509 872

AUTHOR Hett, Dorothy; Haring, Dana
TITLE Shake Up Your Shakespeare: Creative Drama Activities for "Romeo and Juliet."
PUB DATE 1998-03-00
NOTE 28p.; Paper presented at the Annual Spring Conference of the National Council of Teachers of English (Albuquerque, NM, March 19-21, 1998).
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Class Activities; *Creative Dramatics; *English Instruction; Grade 9; Improvisation; Pantomime; Production Techniques; Readers Theater; Secondary Education
IDENTIFIERS *Romeo and Juliet

ABSTRACT

This paper presents creative drama activities based on Shakespeare's "Romeo and Juliet" for use in ninth-grade English classrooms. The activities are divided into sections on improvisation, pantomime, image-making and creative drama, reader's theater, drama scenes, interior monologue, and producing plays. Each section of the paper presents instructional objectives and instructional plans; most sections present dramatic scene descriptions designed to be duplicated and passed out to students. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 420 894

Shake Up Your Shakespeare: Creative Drama Activities for Romeo and Juliet

Presented by:

Dorothy Hett
700 Hilda #4
Missoula, Montana 59801
406-543-6911
dmhett@aol.com

Dana Haring
234 Farview Drive #4
Kalispell, Montana 59901
406-257-8169
dkharing@digisys.net

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
D. Haring
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

CS509872

Contents

Creative Drama Activities

Grade Level: Ninth Grade

1. Improvisation
2. Pantomime
3. Image-Making and Creative Drama
4. Reader's Theater
5. Drama Scenes
6. Interior Monologue
7. Producing Plays

Supplemental Materials:

1. *Romeo and Juliet*. Franco Zeffirelli production. Paramount Home Video. 1980.
2. *West Side Story*. Robert Wise production. United Artists. 1961.

This unit was prepared for
Dr. Beverly Chin
University of Montana
ENT 544
Creative Drama in the English Class
Fall 1994

Romeo and Juliet
Improvisation Activity

Instructional Objectives:

1. To use improvisation to get students thinking about the themes of *Romeo and Juliet:* young love, marriage, family feud, death, reconciliation (Chin, Creative Drama, Improvisation)
2. To prepare students for what they are to see in the film

Instructional plan:

1. Put on the blackboard the words "Romeo and Juliet." Have the class brainstorm everything they know about "Romeo and Juliet." As the class brainstorms, write responses on the overhead projector transparency.

2. After the class finishes brainstorming, divide the class into five groups counting off by five. Put one group in the middle of the room and one group in each corner. Give each group a piece of paper with a scenario to improvise on it (see handout).

3. Each group is to improvise the scene in front of the class. Give the groups time to develop an improvisation. The teacher should circulate among the groups to answer questions or give any needed help.

4. When all groups have completed their improvisations, have each group perform its improvisation in front of the class. Groups should perform in order to present the themes of the play. Group One should perform first. After Group One's performance, ask members of Group One the following questions:
    a. What was your scenario?
    b. Did you portray that scenario accurately?
    c. What did you like about your performance?
    d. What would you do differently if you had more time?

5. Ask members of the audience the following questions:
    a. What scene did you think the group was portraying?
    b. What did you like about the group's performance?

6. Repeat this procedure for the next four groups:
    a. performance
    b. questions to group members
    c. questions to audience

7. After all groups have performed their improvisations, ask students the following questions:
    a. What are some themes of the play?
    b. How many acts are in the play?
    c. What do you think is going to happen?
    d. How do you think the play will end?

8. After discussion, show the Franco Zeffirelli production of "Romeo and Juliet."

SCENES FOR IMPROVISATION
(Cut and distribute to groups)

Group One: Create a scene in which you portray love at first sight. Pretend you are at a party with some friends but you have not been invited. The party is a masquerade. You see the guy or girl of your dreams and you devise a way to meet him or her. Keep in mind Romeo's words:

> Did my heart love till now? Forswear it, sight!
> For I ne'er saw true beauty till this night (340).

Group Two: Create a scene in which you portray a secret marriage. Neither of your families can know you are getting married because your families are enemies. You have found a priest or minister to marry you without your families' knowledge. Keep in mind the Friar's words:

> So smile the heavens upon this holy act
> That afterhours with sorrow chide us not (365)!

Group Three: Create a scene in which you portray a feud between two families. The feud goes so far back no one knows why it started but the two families hate each other. Members of both families fight with each other in public. Keep in mind Benvolio's words:

> And, if we meet, we shall not 'scape a brawl,
> For now, these hot days, is the mad blood stirring (369).

Group Four: Create a scene in which you portray the sudden death of a close friend or relative who was a teenager. The teenager goes to bed one night and does not wake up the next morning. You find out about the death either that morning or sometime that day. Keep in mind the Prince's words:

> For never was a story of more woe
> Than this of Juliet and her Romeo (422).

Group Five: Create a scene in which you portray reconciliation between two families who have been feuding. A tragedy has occured which affects both families and causes them to stop feuding. Keep in mind Lord Capulet's words:

> O brother Montague, give me thy hand.
> This is my daughter's jointure, for no more
> Can I demand (422).

Romeo and Juliet
Pantomime Activity

Instructional Objectives: Through pantomiming the party scene, students will concentrate on expressing themselves through action rather than words. The students will develop self-expression and a more thorough understanding of Act I scene v. (Adapted from Christen, p. 56.)

Instructional Plan:

1. Divide the class into pairs. Explain to them that they are going to perform a brief pantomime as a warm-up activity.

2. *Read aloud to students*: Two people have just read or heard an intriguing bit of news. Without talking aloud, the two are to show disagreement, agreement, disbelief, belief, etc. with each other over the information they've learned in a 30 second pantomime. They have two minutes to prepare.

3. Walk around the room as students are preparing. Keep in mind what emotion each pair is presenting for later.

4. Bring the class back together. Accept volunteers to perform. It is not necessary for each pair to present, but make sure a variety of emotions are presented. After each pair performs, ask the class what emotion was being conveyed and how they could tell.

5. Tell the class that they are now going to prepare a more extensive pantomime from Romeo and Juliet. Review the action from Act I scene v, the party scene in which Tybalt and Lord Capulet quarrel and Romeo and Juliet meet.

6. Divide the class into groups of at least six (ten is better) by having them count off in twos or threes. Distribute handout.

7. Essentially, they will be miming in pairs: Romeo and Juliet, Tybalt and Lord Capulet, Nurse and Lady Capulet, and pairs of dancers. Putting these pairs together will allow them to show all the intense action of the scene. Tell students this and give them ample time to prepare their scenes. Remind them they are not to speak during their scenes, to refer to Act I scene v, and to rehearse at least once all together to establish placement of the different pairs.

8. Allow each group to perform their pantomime for the rest of the class. After each group performs, reflect on the activity. Some possible questions to ask follow:

a. (audience and performers) What did you like about the performance?
b. (performers) What would you do differently?
c. (a & p) What did you learn from this performance?
d. (performers) What kind of challenges were presented by not being able to use your voice?

9. When everyone has performed, reflect on the entire activity, asking the students what they learned, what they concentrated on, etc. Some possible questions follow:

a. What was the impact of not using voice? Could you still understand the scenes and know what was happening? What if you didn't know the play? What would you think then?

b. How did you use your body and actions to compensate for not using voice?

c. What new revelations do you have about the characters or the scene as a result of pantomiming?

SCENE SUMMARY
COPY AND DISTRIBUTE TO STUDENTS FOR PANTOMIME

Act I, Scene v--The party scene in the Capulets' home
Each group needs people to play the following roles in the scene.

Roles (in pairs, because most action occurs in these pairs):

Romeo and Juliet: Pantomime their seeing each other across the room, getting closer, and meeting one another

Tybalt and Lord Capulet: Pantomime Lord Capulet teasing the dancers and being his jolly self. Show Tybalt recognizing Romeo and going to Lord Capulet with his discovery. Pantomime their ensuing argument, etc.

Nurse and Lady Capulet: Although it's not actually in the text, Nurse and Lady Capulet might have seen Romeo and Juliet's exchange or at least wondered where she had gone. Either would explain why the Nurse came after Juliet at Line 112. Create a pantomime between Lady Capulet and Nurse in which you convey their discovery of Romeo and Juliet and figure out what to do about it.

Dancers: One dancer might be Paris who was dancing with Juliet early in the scene. Have the dancers do what people generally do at large parties--stand around, dance, step on each other's toes, fall in love, get disgusted, etc. Your group can have two sets of dancers or perhaps none.

Remember--You are going to recreate the essentials of the party scene, from line 41 to line 145 using actions and placement. Review the text for accuracy in your presentation. Think about the placement of the pairs to each other and to the other pairs. Think about your non-verbal cues and how to express ideas and emotions without speaking. Mostly practice with your partner, but also rehearse with your entire group to establish placement and pacing.

Romeo and Juliet
Image-Making and Creative Drama Activity

Overview: In this activity, students will be divided into groups and given a character or characters whose perspective they are to adopt. In character, they will decide upon and create a wedding gift for Romeo and Juliet which reflects their viewpoint. (adapted from King, p. 158) They will also improvise a scene in which the gift is presented to Romeo and Juliet, explained to another character, purchased at a gift shop, or otherwise dealt with. Students will then have the opportunity to present their scenes and gifts and then discuss the activity.

Instructional Objectives: Students will develop insight into other characters' motivations through creating wedding gifts, developing scenes for the gift's explanation, presentation, selection, etc. , and viewing the scenes of other groups. Students will question actions and attitudes of the characters in the play and relate drama to real life.

Instructional Plan:

1. Before reading the marriage scene, (Act II, Scene vi), discuss how different people in the play might feel about the wedding of Romeo and Juliet if they knew about it. No conclusions have to be drawn. (5 minutes)

Possible questions:

a. What would the parents have thought of the wedding? Would they have automatically opposed? Would they have decided their children's happiness was the important thing?

b. How would Romeo's group of friends have reacted?

c. Think about the feelings and reactions of others--Paris, Nurse, Mercutio, Benvolio, Tybalt, the Prince, etc.

2. Divide the class into groups of three or four.

3. Distribute assignment sheets which give the names of characters whose different perspectives the groups are to assume and the imaging and drama activity. Give the students 3-5 minutes for discussion in their small groups before distributing paints, paper, and/or clay. Ask them not to discuss their assignment with other groups.

4. In their groups, students will create an image representing the wedding gift their assigned character would give. (One image per group) They

don't have to exactly depict the gift, just create something that shows or somehow identifies the gift. Remind students to keep in mind what they've read about the characters thus far and refer to the text as necessary.

5. Students will also develop a short scene in which the characters present, select, explain, or otherwise deal with the gift. In the scenes, each student must play a part. (adapted from class on improvisations, 11/7/94) As students are working, guide them in their scenes by asking them questions such as the following:

a. How do your characters feel about the relationship of Romeo and Juliet?
b. What message are they trying to convey through their gift?
c. What kind of mood are you trying to convey through your scene? How can you convey feelings and moods through both verbal and nonverbal communication?
d. If the parents could've known the future, would their actions have changed?
e. How would Verona be different if the Capulets and Montagues weren't feuding?
f. What is the setting of your particular scene?
g. How can you use your voice and your characters' placements in your scene to convey your message?

6. Bring all the students back together as a whole class. Begin presentations by asking for volunteers or (if necessary) choosing groups. Students will present their gift scenes for the entire class.

7. After each group presents, have a short reflection by them and the rest of the class on what they learned about the characters they were representing. Ask the audience what they liked about the presentation. Ask the group, if necessary, why they chose to present the scene in the way they did. Ask them, if it hasn't been covered already, what effect the gift will have on Romeo and Juliet.

8. After all groups have presented, reflect on the entire activity.

Possible questions:

a. How might things have been different if Romeo and Juliet had made their love and their plans public?

b. What would their wedding have been like? their marriage?

c. How would your family, or any modern day family, have reacted to such a situation?

d. What did you learn about the characters from the scenes?

e. What made you convey the characters the way you did?

f. What did you learn from creating and seeing others' gifts?

COPY AND CUT APART TO DISTRIBUTE

Assigned character: Nurse

1. Think about and discuss how the Nurse would react to the wedding plans of Romeo and Juliet. What sort of gift would she choose to give to the young couple? Remember the previous actions and words of the character to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from the nurse. The gift itself could be either material or abstract. All members of your group must give input and help in the creation. (One gift per group.)

3. Using the gift and the character's viewpoint, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

Assigned characters: Lord and Lady Capulet
(best for groups of four)

1. Think about and discuss how Lord and Lady Capulet would react to the wedding plans of Romeo and Juliet. What sort of gift would they choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the characters to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from Lord and Lady Capulet. All members of your group must give input and help in the creation. (One gift per group)

3. Using the gift and the characters' viewpoints, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

COPY AND CUT APART TO DISTRIBUTE

Assigned character: Tybalt

1. Think about and discuss how Tybalt would react to the wedding plans of Romeo and Juliet. What sort of gift would he choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the character to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from Tybalt. All members of your group must give input and help in the creation.

3. Using the gift and the character's viewpoint, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

Assigned character: Paris

1. Think about and discuss how Paris would react to the wedding plans of Romeo and Juliet. What sort of gift would he choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the character to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from Paris. All members of your group must give input and help in the creation.

3. Using the gift and the character's viewpoint, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

COPY AND CUT APART TO DISTRIBUTE

Assigned character: the Prince

1. Think about and discuss how the Prince would react to the wedding plans of Romeo and Juliet. What sort of gift would he choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the character to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from the Prince. All members of your group must give input and help in the creation.

3. Using the gift and the character's viewpoint, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

Assigned character: Mercutio

1. Think about and discuss how Mercutio would react to the wedding plans of Romeo and Juliet. What sort of gift would he choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the character to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from Mercutio. All members of your group must give input and help in the creation.

3. Using the gift and the character's viewpoint, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

COPY AND CUT APART TO DISTRIBUTE

Assigned characters: a group of Romeo's friends
(for larger groups)

1. Think about and discuss how the young men would react to the wedding plans of Romeo and Juliet. What sort of gift would they choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the characters to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from the young men. All members of your group must give input and help in the creation.

3. Using the gift and the characters' viewpoints, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

Assigned character: Benvolio

1. Think about and discuss how Benvolio would react to the wedding plans of Romeo and Juliet. What sort of gift would he choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the character to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from Benvolio. All members of your group must give input and help in the creation.

3. Using the gift and the character's viewpoint, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

COPY AND CUT APART TO DISTRIBUTE

Assigned characters: Lord and Lady Montague
(best for groups of four)

1. Think about and discuss how Lord and Lady Montague would react to the wedding plans of Romeo and Juliet. What sort of gift would they choose to give to the young couple? The gift could be either material or abstract. Remember the previous actions and words of the characters to guide you.

2. Using the paints or clay, create a gift or a representation of a gift for the couple from Lord and Lady Montague. All members of your group must give input and help in the creation. (One gift per group)

3. Using the gift and the characters' viewpoints, create a scene involving the gift. The scene can depict the selection, presentation, or explanation of the gift, or any other relevant situation. Each group member must have a part in the scene, and remember to stay in character.

Reader's Theater

Instructional Objectives:

1. To teach students how to use Reader's Theater to interpret a text: Act III, Scene I (Chin, Creative Drama, Reader's Theater)
2. To help students focus on voice because the action in this scene is so powerful

Instructional Plan:

1. Ask students if anyone knows about Reader's Theater. Write responses on an overhead projector transparency. Give students a handout explaining Reader's Theater and the assignment (see handout). Discuss the characteristics of Reader's Theater. Ask students if they can think of any examples of Reader's Theater.

2. After discussing the characteristics and examples of Reader's Theater, discuss the assignment with the class. Each group is to create dialogue and perform Act III, Scene I using Reader's Theater. Ask the class if they understand Reader's Theater and the assignment. Answer any questions they might have.

3. Divide the class into five groups. Ask each group to look at Act III, Scene I. Briefly review what happens in the scene. Give groups ample time to create dialogue for Reader's Theater. The teacher should circulate among the groups to answer questions or give any needed help.

4. When all groups have completed their Reader's Theater, each groups should perform its version in front of the class. Ask groups to volunteer. After each groups performs, ask the group members the following questions:
    a. How did it feel to use Reader's Theater in a scene which contains so much action?
    b. What did you like about your performance?
    c. What would you do differently if you had more time?

5. Ask the audience to respond with feedback for the performance:
    a. What did you like about the performance?
    b. What did you learn about this scene using Reader's Theater?

Handout
Reader's Theater

I. Reader's Theater
   a. Characteristics
      1. Create dialogue
      2. Focus on voices
      3. Limited gestures, movements
      4. Actors are standing or sitting
      5. No eye contact with audience or other actors
      6. Look at a space on the back wall
      7. Role of narrator
   b. The narrator performs the following function:
      1. Introduces the scene
      2. Makes transitions in the dialogue
      3. Performs as a minor character
   c. Groups can create mood by using staging:
      1. High stools
      2. Low stools
      3. Actors clustered together or spaced apart
      4. Actors standing or sitting
   d. Groups are free to:
      1. Add or delete characters
      2. Chop up lines so dialogue moves more quickly
      3. Play more than one role
      4. Change or update the ending or the language
   e. Groups should try to avoid:
      1. Boredom
      2. Sing song
      3. Too slow
      4. Monologues
      5. Confusing audience
      6. Narrator saying too much

II. Assignment
   a. Write dialogue for Act III, Scene I.
   b. Each group should have a narrator and the main characters necessary to convey the plot of the story.
   c. All members of the group should have equal speaking parts.
   d. Actors should write down their lines but not necessarily the lines of other actors.

ROMEO AND JULIET
DRAMA SCENES ACTIVITY

Overview: In this lesson, students will be given a variety of scenes to cooperatively consider, script, and perform involving characters from Romeo and Juliet.

Instructional Objectives: Performing the different scenarios should allow them to see different perspectives, connect the events of the play to their own lives, analyze events, make decisions cooperatively, and synthesize their knowledge of the characters in creating their performances.

Instructional Plan:

1. With the whole class, review the action and characters in the play up to Act IV.

2. Divide the class into groups of three or four.

3. Distribute slips of paper (masters attached) which each introduce a scenario and its characters.

4. Instruct students to read and discuss scene, referring to text if necessary. Students should choose parts: all students must play a part. In some scenes, there might be three friends instead of just two, etc.

5. Students should then, if necessary, start scripting, or writing out what their characters will say. As soon as possible, they should get up and start rehearsing in different parts of the room to figure out their movement and placement.

6. While they are discussing and working, pose questions to either the whole class or individual groups to guide them. Some possible questions are:

   a. What kind of mood are you trying to create? How can you do that through voice?
   b. What is the setting of the action? How can you portray setting?
   c. What are the relationships among the involved characters? How did these relationships evolve?
   d. Where should characters be positioned?
   e. Does any character change through this scene?
   f. What sort of props might you use?
   g. What are you trying to reveal through the scene?

7. When everyone seems ready, bring the whole class back together. Take volunteers to present first, or, if necessary, choose a group. After each performance, both the audience and the performers should reflect on the activity. The following questions can be used as a guide:

a. (audience and performers)What did you learn about the characters portrayed in the performance?
b. (a & p) How did your understanding of the characters, scene, or play change as a result of this performance?
c. (a & p) What did you like about the performance?

8. Reflect upon the activity. The following questions and imperatives can be used as a guide:

a. Tell something you've learned about a character, scene, or the entire play that you didn't know before this assignment. It can be something you learned from your own performance or from watching the performance of another.

b. What connections do you see between the characters and events of the play and characters and events from real life?

c. Now that you've experienced some different perspectives, what do you think could prevent tragedy from happening in the play?

Dramatic Scenes (Copy and cut apart)

1. *Background:* The year is 1994. Romeo and Juliet meet at a party where Romeo is not supposed to be. They are from groups (families, gangs, socio-economic levels, religions) that don't get along. They, however, like each other immensely.
Your scene to present: Romeo calls Juliet late that night after the party.
Remember! Your scene can have a different outcome than would be expected in the play.

2. It is after Juliet and Romeo have had their dialogue at Juliet's balcony. Juliet gets together with two or three of her best friends who want to know about the party. She describes the events and tells them about Romeo.
Remember! Your scene can have a different outcome than would be expected in the play.

3. *Background:* Romeo and Juliet's parents have found out about the relationship and marriage plans. The parents have three possible motives for not immediately forbidding the marriage: 1)perhaps they only want their children to be happy, 2) perhaps they hope the wedding will end the feud, 3) perhaps they hope that if they delay the ceremony long enough, their children will change their minds. (You choose and have your characters act accordingly.) Regardless of motives, they decide to work together to plan the wedding.
Your scene to present: Lady Capulet and Lady Montague get together to plan some aspect of the wedding.
Remember! Your scene can have a different outcome than would be expected in the play.

4. It is years before the action in the play. Lord Montague and Lord Capulet are young men and very good friends. Something happens between them that starts the feud. Use your imagination and what you know about the situation in the play and what people get angry about to portray this fateful event.

5. Lord and Lady Capulet notice a change in Juliet in the days after the party and are concerned about her mood swings, loss of appetite, rebelliousness, and insomnia. They take her to a family therapist to try to discover and mend the problem.

6. The nurse refuses to have anything to do with the relationship between Juliet and Romeo. In fact, she goes to Lady Capulet to report the budding relationship to her. Lady Capulet, Nurse, and Juliet have a confrontation.

7. The friar is troubled about the events (you can choose events either before or after the marriage) and the well-being of Romeo and Juliet. He discusses his concerns with a fellow clergyman for guidance.

Romeo and Juliet
Interior Monologue Lesson

Instructional Objectives: The students will gain appreciation for the intricacies of language through developing and watching interior monologues based on speeches in Romeo and Juliet . Adapted from Chin, Creative Drama, 10/24/94.

Instructional Plan:

1. Distribute handout which explains interior monologue. Discuss with students the concept of self and "shadow," how the "shadow" says what is really felt by the character.

2. Divide the students into two large groups. Assign to one group the interaction between Juliet and Lord Capulet in Act IV, scenes ii and iii, lines 17-47 and 1-14. Assign to the other group the friar's speech in Act IV, scene v, lines 65-95. In the two large groups, have them discuss what emotions are being conveyed and concealed at what times in the speeches.

3. Divide the two large groups into small groups of three or four. Instruct them to analyze the speeches further and write the words of the shadow in the appropriate places. Remind them that the other characters in the scene could react to the words of both and can interrupt, etc.

4. Give the students ample time to develop their interior monologue scenes. Encourage them to think about placement of characters, other non-verbal communication, specific language, and voice for the greatest effect. Write these aspects on the board and instruct students to read them and use them.

5. Bring the students back together as a whole class for the performances. Accept volunteers to go first, preferably from the Juliet and Lord Capulet scene for chronology. Have the two types of monologues grouped together for comparison and more complete impact.

6. After each group presents, discuss the performance. Possible questions follow:

   a. (audience and performers) What did you like about the monologue? What worked?
   b. (a & p) What did you learn from the presentation? What new thoughts do you have?
   c. (audience) What provided the greatest impact? Words? Voice? Non-verbal cues? Position? Why?
   d. (performers) What was the hardest part of the performance? Why?

7. After all groups have presented, reflect on the activity and discuss again the concept of interior monologue. Use the following questions as a guide:

a. What was the most effective tool in this exercise for you? Language, voice, non-verbal cues, positioning? (Discuss--answers will likely differ) Why do you suppose that is?
b. What was hard about doing interior monologue? Why do you think so?
c. What are some ways you say things when you mean or think something else?
d. Discuss the term "reading between the lines." How does this connect to interior monologue?
e. What have you learned about the characters and the play from the performances?

Interior Monologue Information

Interior monologue allows you to experience certain speeches in a more profound way (Chin, Creative Drama, 10/24/94). In performing interior monologues, there are a few key elements to remember:

1. The main speaker (or, in some cases, speakers) possesses knowledge about the situation at hand unknown by other characters in the scene.

2. This main character is portrayed with two voices by two performers: one voice, the self, speaking basically straight text, the other voice, the "shadow" saying what is really meant or felt. In essence, the character speaks what he/she means for people to hear, but his/her thoughts are also vocalized.

3. Other characters in the scene can react to both voices, interrupting, etc.

4. You don't have to use every bit of the text assigned; pick and choose for impact. Also, you can add dialogue from other characters before or after the assigned lines either from the text or of your own creation. Think about what you want the characters to say and how you want them to say it.

5. Discuss, and write down, the lines for the "shadow" and when they should be spoken.

6. Think about and decide upon where the characters should be placed during performance, other non-verbal communication, and use of voice for impact.

7. Get up and rehearse!

Romeo and Juliet
Producing Plays

Instructional Objectives:

1. To use students' personal experiences to parallel the experiences of literary characters (Smagorinsky 9)
2. To use student writing as the basis for producing plays which parallel the experiences of literary characters (Smagorinsky 40-41)

Instructional plan:

1. After reading "Romeo and Juliet," review the themes from the play by asking students the following questions:
   a. What are some of the themes of "Romeo and Juliet?"
   b. Can you give some examples of these themes in your own lives?

   Have the class brainstorm answers to those questions and write their answers on an overhead projector transparency.

2. After discussing the themes of the play, ask students to write a story about a personal experience they have had which relates to a particular theme from the play. Give students a copy of the handout which explains the assignment and go over the assignment with students. Students may complete their stories using class time or outside of class.

3. After students complete their stories, divide the class into five groups counting off by fives. Put one group in the middle of the room and one group in each corner. Ask students to share their essays with the other members of the group. Essays should be passed around so that all members read all essays.

4. Each group should decide which stories to use as the basis for a short one-act play. The group may use parts of different stories to combine into one story. The group may change a story for the purposes of the production. Each group member should have a speaking role and the speaking parts should be evenly divided.

5. Each group should write a script for a 3 - 5 minute one-act play. The play might have only one scene in it or it might have two or three. Groups may enhance their performance by using the following:
   a. Music
   b. Props
   c. Costumes
   d. Sets

6. If a videotape recorder is available, groups may want to record their production. Groups may be given time in class to prepare their productions and they may be expected to meet outside class. After all groups have completed their productions, the groups should present their productions to the class. Ask for volunteers. After each group performs, ask the group members the following questions:
   a. What did you like about your performance?
   b. What would you do differently if you were to do it over?

7. After each group performs, ask the audience the following questions:
   a. What did you like about the performance?
   b. Which themes were being portrayed?

8. After all groups have given their production, ask the class these questions:
   a. What connections did you see between the lives of the characters and your own lives?
   b. What did you enjoy most about producing the plays?
   c. Is there anything else you would like to have done in your production?

Works Consulted

Christen, Lesley, *Drama Skills for Life*. Portsmouth, NH: Heinemann, 1992.

King, Nancy, *Storymaking and Drama*. Portsmouth, NH: Heinemann, 1993.

Smagorinsky, Peter, *Expressions: Multiple Intelligences in the English Class*. Urbana, IL: National Council of Teachers of English, 1991.